



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

always, therefore, the provision maintaining a collection as an insoluble group works against the common aim of all three of the restrictions mentioned; for by its operation the giver comes to be remembered with less honor than his gifts warrant.

The interests of a museum and of those who seek commemoration for themselves and others within its walls are not divergent. Names attached to acquisitions of the museum both recall past benefactors and inspire future benefactions. Freedom to dispose of bequests gives them a public position under the giver's name whenever, but only so long as, they are an adornment to both. Freedom to disperse them among surroundings that enhance them fulfills not only the museum's purpose to make each possession tell to the utmost, but the desire of the giver for remembrance with distinction.

Remembrance with distinction so long as a museum lasts may also be attained without the direct gift of permanently valuable works of art. It may be assured by the donation or bequest of money, whether income or principal, for their purchase. The income of a permanent fund is a perpetual source of enrichment to the galleries and of new honor to the name; and with principal, acquisitions are possible that may make the gift illustrious. In our own Museum objects purchased from gifts and bequests of money bear the name of donor or testator permanently.

### The Bartlett Collection.

#### VASES.

Eight centuries before Christ there were borne to the grave with the body of an Athenian vessels containing food, drink, and ointment, and whatever his shade might need in the House of Hades: and over his grave a great amphora was set deep in the earth. Regularly thereafter, on his birthday, the tomb was visited by his heirs bearing meat and drink to provision him for another year. In Attica neglect of one's ancestors was a flagrant breach of law and taste. Opposite the window of the Bartlett Room, in an iron cradle, stands such a vase, banded with ornaments, geometric, human, and animal, and bearing two metal clamps across a fracture upon the shoulder. On one of these annual visits the vase has been found broken, and has been mended by a pious son. Ten similar but smaller vases exhibited near at hand (20-29) come from the same tomb. Perhaps this was in the cemetery at the Dipylon, that principal gate to ancient Athens which has given its name to this early form of Attic Pottery. To this custom of burying stores with the dead we owe the remains of an art which serves to image for us the fullness of Greek life. All the vases and numbers of the fragments in this room come to us from graves.

In the neighboring case is an example of the well-known class of drinking vessels decorated with eyes (11) which are remarkable for their balance of design; it dates from about 530 B.C. Contemporary and also exhibiting fine design in a skilfully-filled panel is a pitcher (7) where Herakles is seen floating across the sea in the beaker presented him by the sun on his expedition against Geryon. The vase near by (10), in the style of Andokides, shows the work of an artist who was more familiar with the black-figured method employed in the previous example (7) than with the red-figured technique of his present essay. Of the four moulded drinking cups, the earliest (1) bears masks characteristic of the type of Attic beauty fashionable at the close of the sixth century; the next (15) is a

work of Brygos about 480 B.C., where satyrs frolic with a mænad around the ears of a horse; another is an elaborate rendering of an episode in the story of the pygmies and cranes, and still thirty years later in date. The latest of the group (13) is one of the most remarkable vases of this class that has ever been found. Here presented to us with all the artist's resources of surface and modeling is the striking antithesis of two types. The theatric beauty of an Alcibiades is parodied, feature by feature, in the grotesque, almost bestial Eurasian mask. This hint of contact between Athens and the far East dates from about 380 B.C.

Turning to the fragments in the case beneath the window, the oldest (1), with its antique handwriting dedicating it to Apollo, by way of exception to the others shown, is Boeotian perhaps, and not Athenian. Fragments of three vases near by (2, 3, 4), alike in their tone, the fineness of their pottery, the sensitive lines of the dappled goats or staring eyes which adorn them, and in the sparkle of their diminutive signatures illustrate the subtle fibre of their artists, Tleson, Phrynos, and Amasis. With a presentation of Herakles and Kerberos (9), we pass from the sixth century to reach, before 480 B.C., a fragment of the art of Hermaios (10), who has left here the picture of an Athenian stripling dressed as a Thracian rider. The asperity of the line in this thrilling drawing need not conceal from us the artist's intense sympathy with life. Two other fragments (20), forty years later in date, present figures from the satyric drama. Here is still preserved the vivacity of line and the immaturity of expression which characterizes an art in its early stages. This is lost in passing to the next fragment (21), showing the many-eyed Argos, where we encounter the main stream of Attic vase painting. Influenced by the large pictorial efforts of the great masters, its loose brush work reflects their more dramatic methods. This mood may be found in its culmination on fragments of two vases (24, 25), which deal with the mysteries of Eleusis. These novel technical aims overcharged with ambition have their most elaborate expression at this date, and point toward the lowered sentiment obvious in the two fragments close by (28, 29).

Quite apart from these linear expressions there should be observed the plastic fragment (31) conceived in a large style, which perhaps reflects the magnificence of some lost work in marble. Leto and her children, Apollo and Artemis, are seen intent, possibly, on the destruction of the Niobids. Still further removed in period and spirit are a few fragments of vessels, no doubt copied from the industrial metal work of the last centuries of the pre-Christian era (32-34).

### Print Rooms.

#### A SELECTION OF PORTRAITS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

The engravings shown in the First Room, which contains Dutch and Flemish prints, touch the fifteenth century on the one hand and the eighteenth on the other, and thus record such striking phases of social and artistic feeling as lie between the almost mediæval portraits of Lucas van Leyden (2, 3) and the voluptuous mezzotint of Jacob Gole (30) which brings us to the England of the House of Orange. We have a glimpse in passing of the refined productions of Goltzius (11-12), of the classical work of the group of engravers guided by Rubens, and employed by Van Dyck for his "Iconographie" (25-29); we are struck by the forceful presentation of Admiral Cortenaer, the work of Blooteling (17), and charmed by Carel de Moor's sympathetic head in mezzotint (23).

In the Second Print Room one first encounters the work of Rembrandt and his contemporaries, those by the master himself (34, 38, 40-42 being among the great treasures of the collection) are preëminent for